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# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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for the  
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AND CRAFTSMAN

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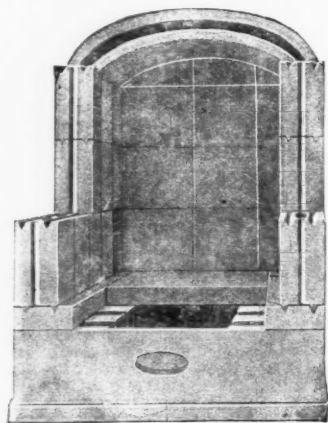
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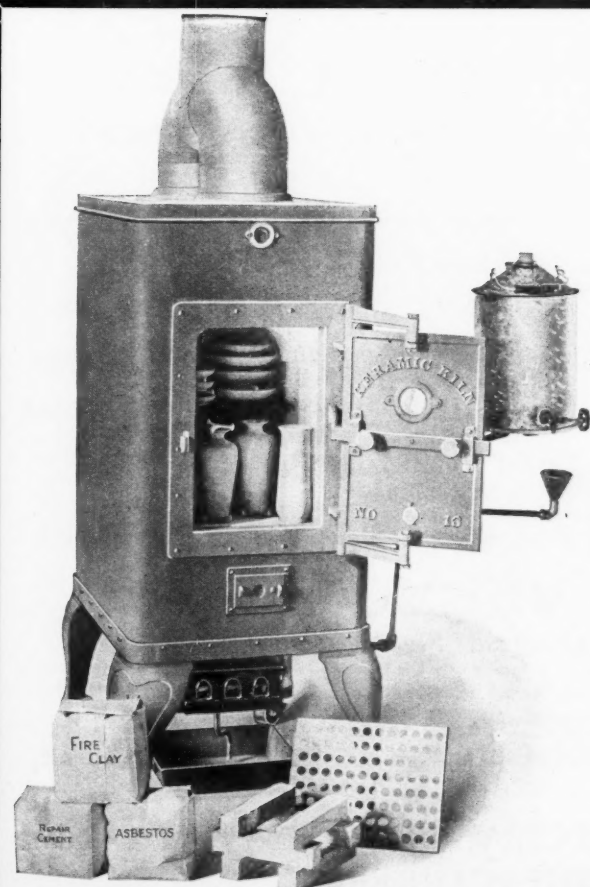
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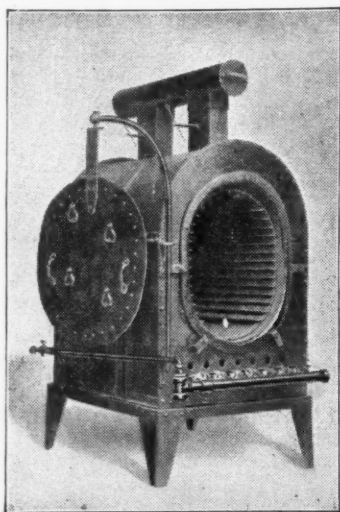
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TEA SET—HENRIETTA BARCLAY PAIST

MAY 1919  
KERAMIC STUDIO

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# KERAMIC STUDIO

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SYRACUSE, NEW YORK

May 1919



INTEREST in all things related to arts and crafts is increasing everywhere and the revival of everything in the ceramic line is receiving daily fresh impetus. Our mail is beginning to bring us letters of suggestion and criticism and this is one of the surest signs of renewed interest.

One communication deplores the introduction of embroidery or anything not strictly ceramic, though it excuses us somewhat on the ground that we may not yet have entirely recovered from the war. The latter is more or less the case, but we have no apology to offer for the introduction of the interesting photographs from the Metropolitan Museum. It goes without saying that our correspondent has not read the text in connection with the photographs or she would have discovered that they were published not for their especial value as embroideries, but as object lessons in how to extract inspiration from any article of artistic merit and apply it to ceramic decoration.

We publish in this issue a really interesting solution of the problem given in the first lesson and we are looking forward to the solutions of the other problems as they come, especially as they indicate that there are others of our readers who appreciate the effort we are making to give helpful instruction to students of design.

And apropos of the lingering aftermath of the war, we would gladly return to the former size of *Keramic Studio*, and more than gladly introduce more and better color studies and other features. As it is we are making every effort to improve *Keramic Studio*. But it will take some time before the decoration of china returns to its former flourishing condition, since it will be some months yet before shipments of china arrive in any quantity. In the meantime we cannot enlarge the Magazine without more subscribers and the dull summer season is upon us.

To be sure that we may begin the fall season with renewed vigor, we are going to offer you a chance to do your share and in doing it earn a worthwhile reward for yourself. We are announcing a competition for subscriptions, and we hope you will interest yourself to see what you can do, not only to keep the fire alive, but to make it burn brightly.

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To all who do not succeed in winning one of the prizes

but have entered the competition, we will give 10% of the cash amount of subscriptions sent in, in color prints or *Keramic Studio* publications or in colors and enamels. In case the competitors who do not win prizes have sent ten subscriptions or more, the premium will be 25% instead of 10%.

To enter the competition it is only necessary to write that you intend competing and we will put your name on the list, crediting you with every subscription sent from time to time. The winners will be announced in the October issue.

✕ ✕

## DESIGN—THE ORDERLY ARRANGEMENT OF AN IDEA

*Henrietta Barclay Paist, Assistant Editor*

NEVER before in history has the "Idea" been so exalted, its place in the scheme of things so clearly recognized. We have come to know that the Idea is the reality back of "that which doth appear." The world has learned to pay well for ideas, in fact so keen has it become for new ideas that it does not always discriminate as to their real value and the possible results.

In these days of reconstruction, when the world is trying to regain its equilibrium, the study of constructive design gives us a keener satisfaction than ever before; for are not the principles which we recognize and are governed by, those upon which the "Covenant of the League of Nations" is being constructed?

It does not tax the imagination much to see in "Cubism" the "idea" of "Bolshevism," the breaking up of an established order into its primal elements. This breaking up process was of course inevitable because of conditions. Nature has her sick spells when she is throwing off poisons accumulated thro stagnation or nonconformity with Her Laws; but convalescence is always a return to constructive and orderly living.

It is almost impossible in these days to discuss Art in any specific way—so clearly has its interrelation with Life been demonstrated, but, as I said, this relationship but makes the study of art principles all the more interesting and valuable and the satisfaction all the keener. We can almost chuckle at the amazing simplicity of the scheme of things in the light of pure Design. We cannot help seeing Humanity as a "space filler" to learn anew "that we are but parts of one stupendous whole" and that freedom and harmony lie in the direction of Unity—in the realization of the mutual interdependence of all the parts of the design and of the necessity for orderly arrangement. The World, or a portion of it, has at last recognized that the "balance of the design" depends on the "proper distribution of all the parts," that the original theme is emphasized or made more clear, and the freedom of movement more possible by this adjustment.

As Decorators, we are "space fillers" and in the limitations lies our safety. In the recognition of these limitations and the study of laws lies freedom, anything else is license—anarchy. And is it not a satisfaction to feel that we are working along lines, studying Principles, which are

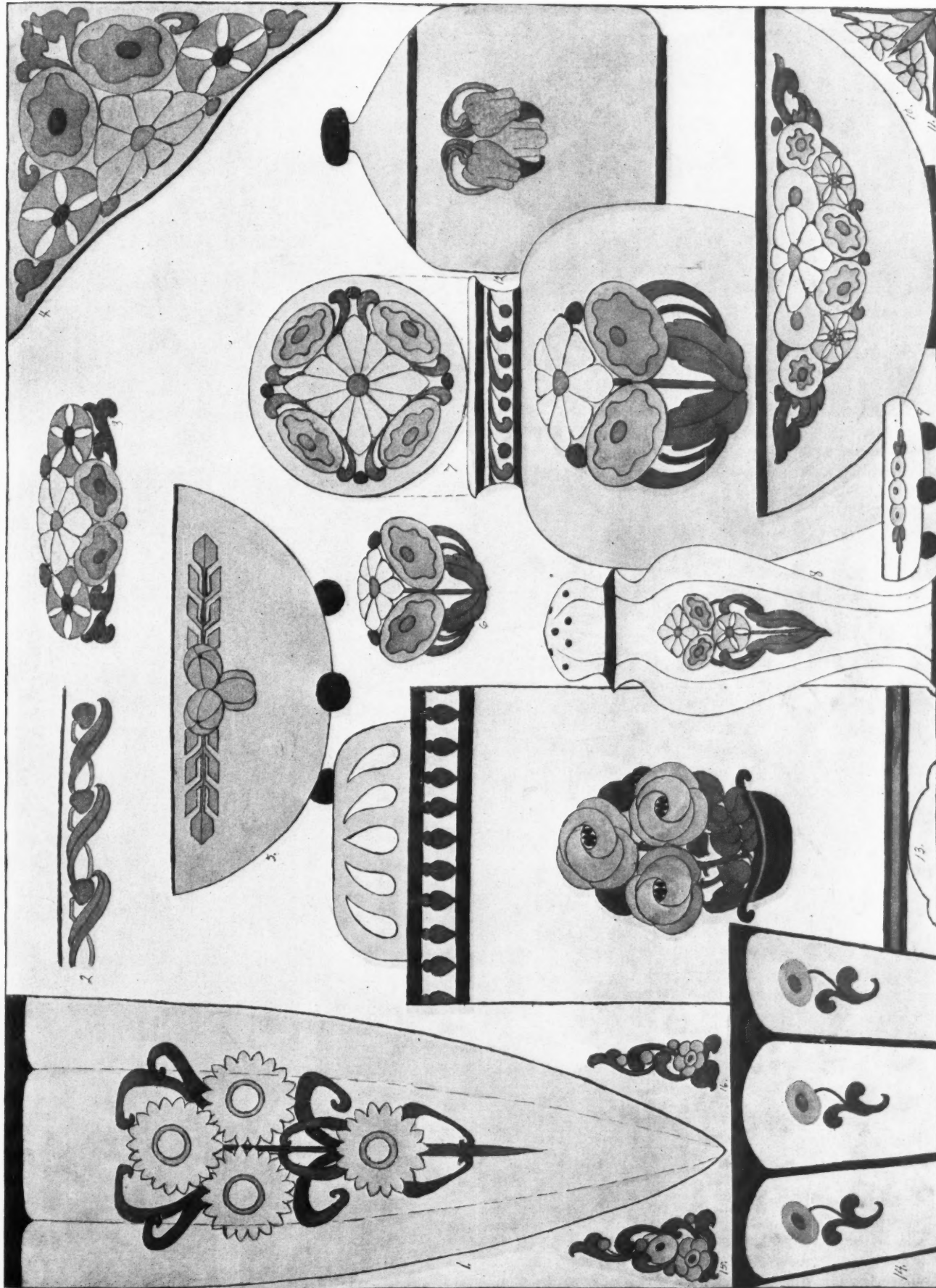
(Continued on page 14)



JAPANESE TEA JARS—SUGGESTIONS FOR POTTERS

Courtesy of Metropolitan Museum





DESIGNS FOR LITTLE THINGS—LOLA A. ST. JOHN

(Treatments page 17)

### ITALIAN NET WORK AS INSPIRATION FOR KERAMIC DESIGNERS

Adelaide A. Robineau

THE METROPOLITAN MUSEUM has an unusually choice collection of Italian net work; it is regrettable that they cannot be shown in color, as that is one of their chief beauties. A few of the color schemes are given as inspiration, though we cannot designate to which piece the scheme belongs on account of the numbering of the photos being different from the originals.

No. 1—Yellow grey net, design in oyster white and salmon.

No. 2—Dark linen net. Scroll three shades of blue with gold thread. Leaves, light and dark yellow green, three shades grey green, three shades blue green. Pomegranate, orange and red with gold threads. Flowers, red and shrimp pink, purple and pinkish mauve.

No. 3—Dark brown net. Embroidery, oyster white, shrimp pink, gold yellow. Dark and light grass green.

No. 4—Medium brown net. Yellow brown and gold yellow lines. Design, soft light yellow, medium brown, soft reddish old rose, light and dark blue, medium brown, soft reddish old rose, light and dark blue, medium grass green.

The problem this month will be to make designs suggested by these laces, adapted to ceramic forms.

For the best sheet of four adaptations in black and white accompanied by written color schemes, \$2 in color prints, *Keramic Studio* subscription or publications.

For the best application of this problem in color, \$4 in color prints, *Keramic Studio* subscription or publications.

### DIAPER PATTERNS FOR KERAMIC DECORATIONS

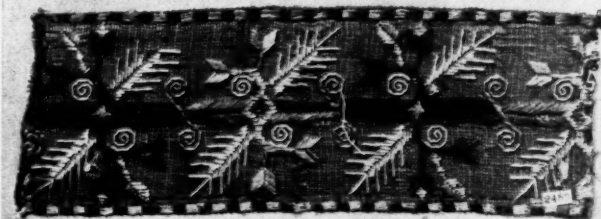
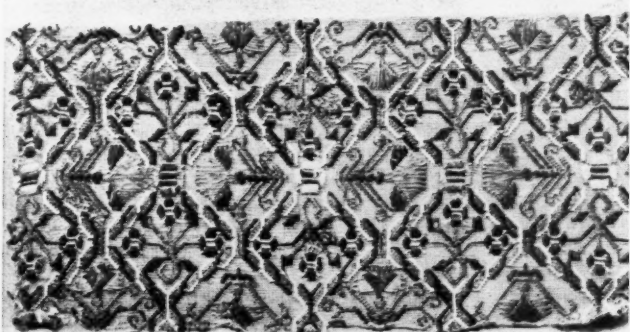
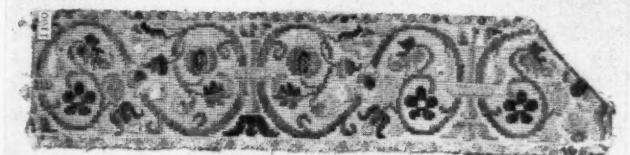
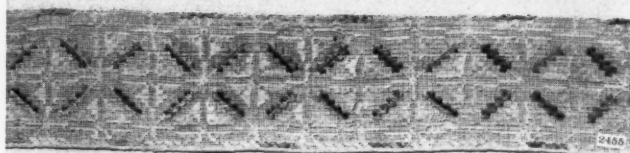
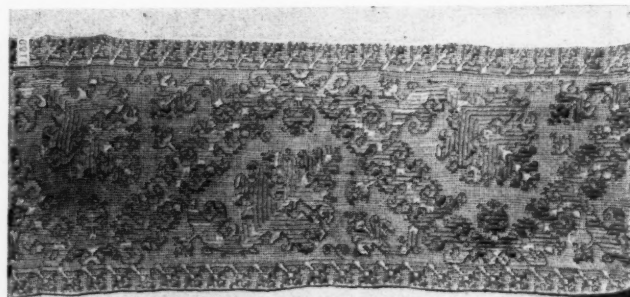
Adelaide A. Robineau

IN accordance with our announced plan, we present this month the best solution of problem No. 1 (March issue), sent by Mrs. Gertrude Armstrong, who is awarded the prize of six months subscription to *Keramic Studio*.

This sheet of designs is really well thought out and shows careful study. A few corrections and suggestions have been added by the editor for purposes of instruction. On the whole the solutions have followed rather too strictly the diagonal division lines, but the fault was the editor's who in making the original sketch for the problem failed to state that the lines should be in pencil and erased after the design was worked out, unless they formed an integral part of the design. See No. 11 B, Nos. 17 and 20. In Nos. 18 and 19 they form part of the design. In Nos. 8 and 16 the standard lines have been softened by carrying a design over them and this makes a very good effect. No. 14 is especially good and would be very effectively applied to the body of a globular vase, used with the long diameter of the diamond in a horizontal position. The ruled line, while all right in pencil for measuring purposes, should always be gone over by hand to avoid the rigid effect. Many of these diapers are worth using for neck of vases or band decorations, or such units as in Nos. 2, 5, 11, 14, 20 can be repeated to make borders without the diaper units.

No. 9 is a very clever play upon the diamond structure, the pathways crossing the units suggesting a second diamond pattern crossing the first which has not only been erased but the oblong rectangle placed at the crossing of lines breaks its rigidity and throws the eye over to the second accidental lattice. This design is very good but

rather too complicated for ordinary use. We should have been glad to see applications of some of these ideas.



ITALIAN NETWORK 17th-18th CENTURIES

Courtesy of Metropolitan Museum





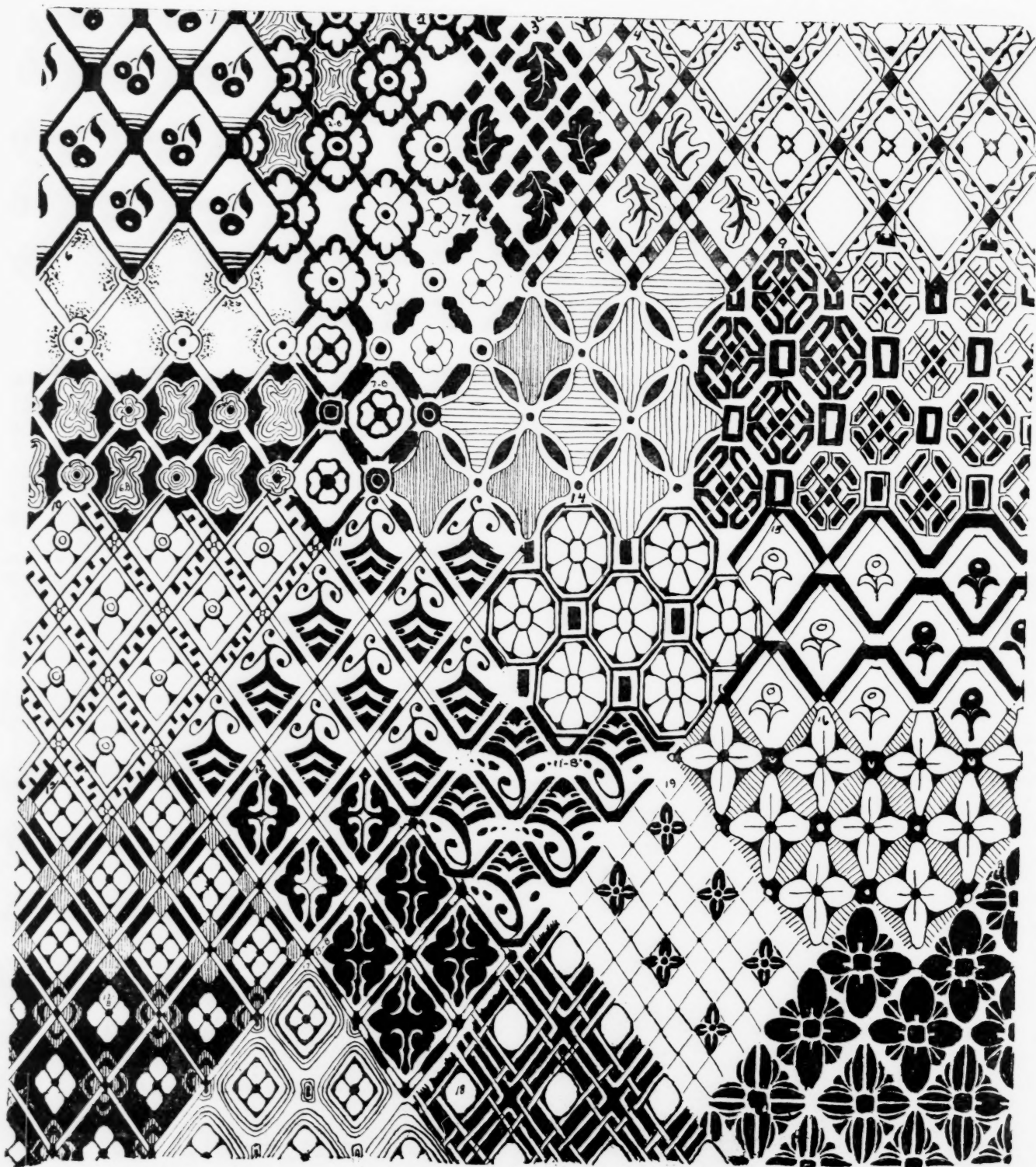
ITALIAN NETWORK, 17th TO 18th CENTURY



LACES, ITALIAN, 16th AND 17th CENTURIES—NETWORK—BURATTE

Courtesy of the Metropolitan Museum





SOLUTION OF PROBLEM I, DIAPER PATTERNS FOR KERAMIC DECORATION—MRS. GERTRUDE ARMSTRONG



BELLEEK JARDINIÈRE, BIRD MOTIF

*Leah Rodman Tubby*

**W**IDE Black outlines and birds in Dusted Black. Stems and outlines and spots in birds, also band at top, in Pomegranate Red enamel. Leaves in Yellow Green enamel, outlined in Black. Grapes in Violet enamel.



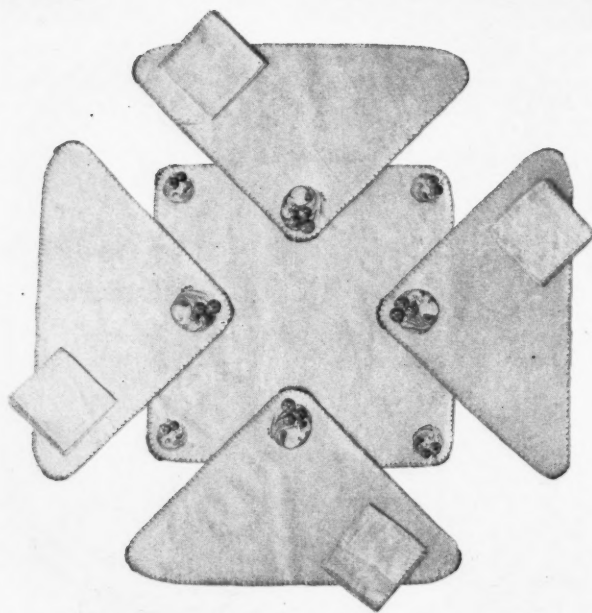




CHOCOLATE SET

*Ethel M. Byfield*

**D**ARK tones, gold; second darkest tones, light green lustre; background, cream; bands on saucers and tray, outside, gold; second side, green lustre. Basket and bands on shoulder, gold; spaces between, green lustre; flowers, pink roses; base, green lustre; band around base, gold; handles, gold.



PAINTED SANITAS FOR LUNCHEON SET

*F. R. Weisskopf*

In making the oil cloth set, first cut and bind edges. Trace design with carbon paper then fill in outlines, using the paint as one would use enamels on china.

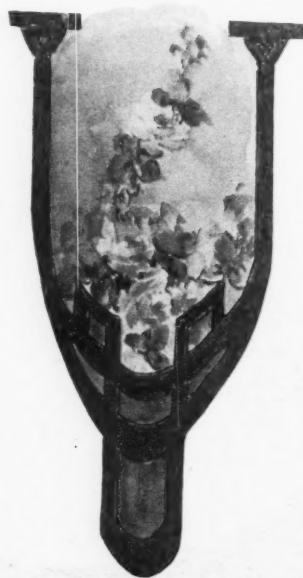
The colors are mixed as follows: Artists' oil paint is the body, and ordinary spar (floor) varnish is used as the oil medium is used in china, using it about 50/50.

Use color sparingly, mixing to the shade desired with flake white. Keep the colors in the color box (wells) used for china, as they dry out rapidly. Following is a useful collection of tubes: Crimson Lake, Scarlet Lake, Chrome Yellow, Chrome Orange, Chrome Green Mauve, Antwerp Blue.

The motifs can be used on the teapot, cups and saucers,



Design for Coffee Urn

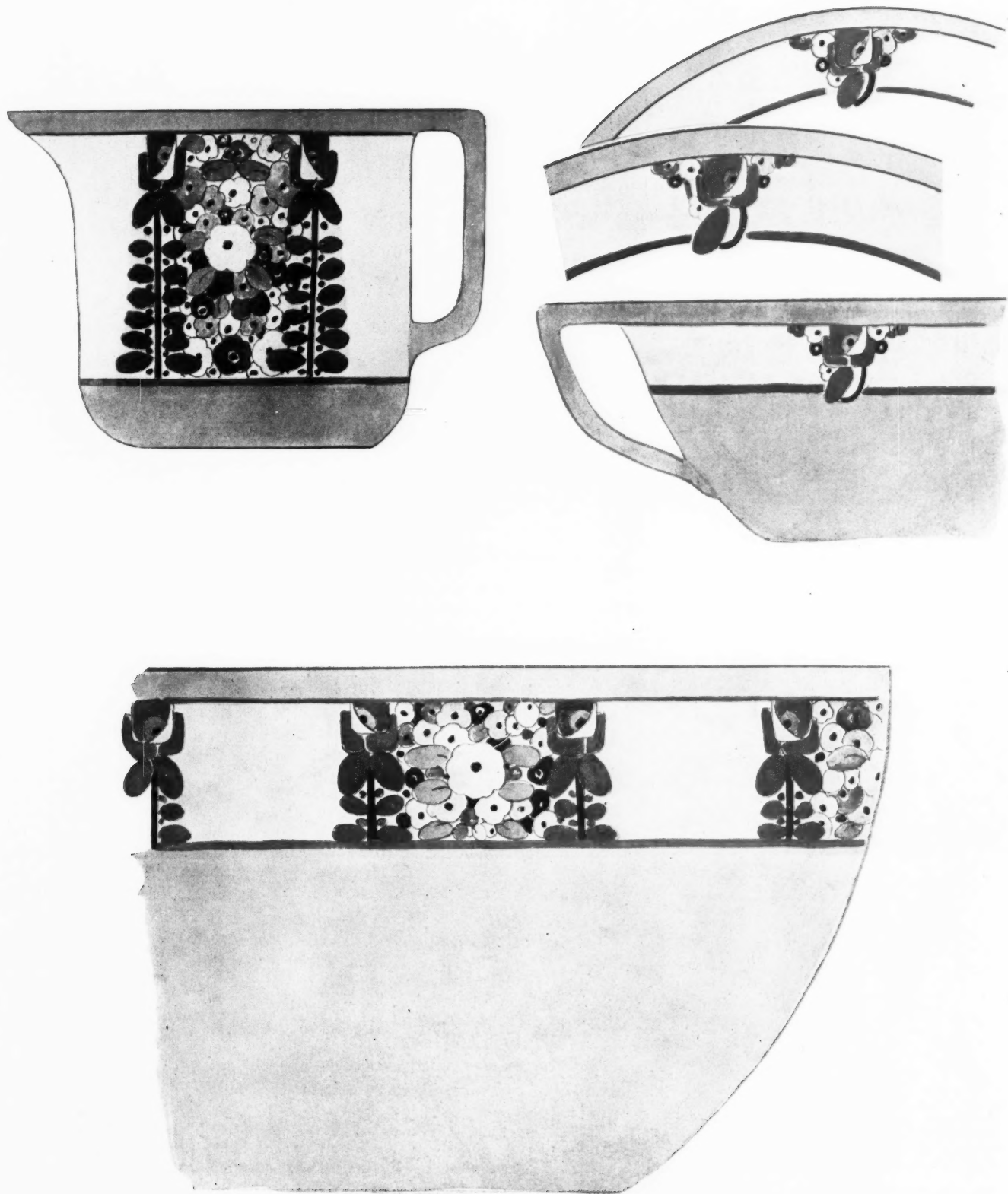


Design for Creamer

Design for Sugar  
Shorter for Cups, Double for Tray

DESIGN FOR CHOCOLATE SET—ETHEL M. BYFIELD





TEA SET ON BELLEEK—W. K. TITZE

THE entire set to be carried out in very soft shades of enamels with body to be tinted to correspond with the controlling color in the motif. Or if one prefers you can carry your tint in two parts Glaze for Lavender with one part of Mode, and all the while keep in mind that the enamels should be kept in very delicate colorings.



SUGAR BOWL, CONVENTIONAL BOATS—VENITA JOHNSON

**O**IL boat with exception of circles and wave line at the bottom of bowl, also wider bands on handles and lid, and dust with Water Blue. Oil two remaining wave lines and dust with Water Green. Oil circles in sails of boat, the eye of bird and narrow bands on lid and handles, and dust with Bright Green.

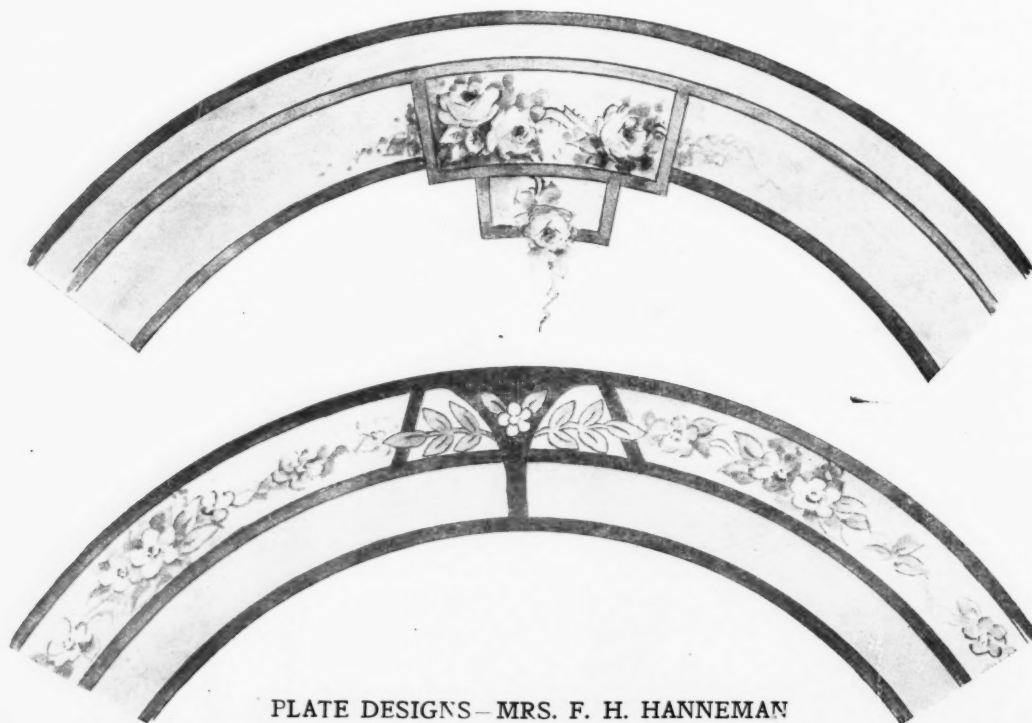
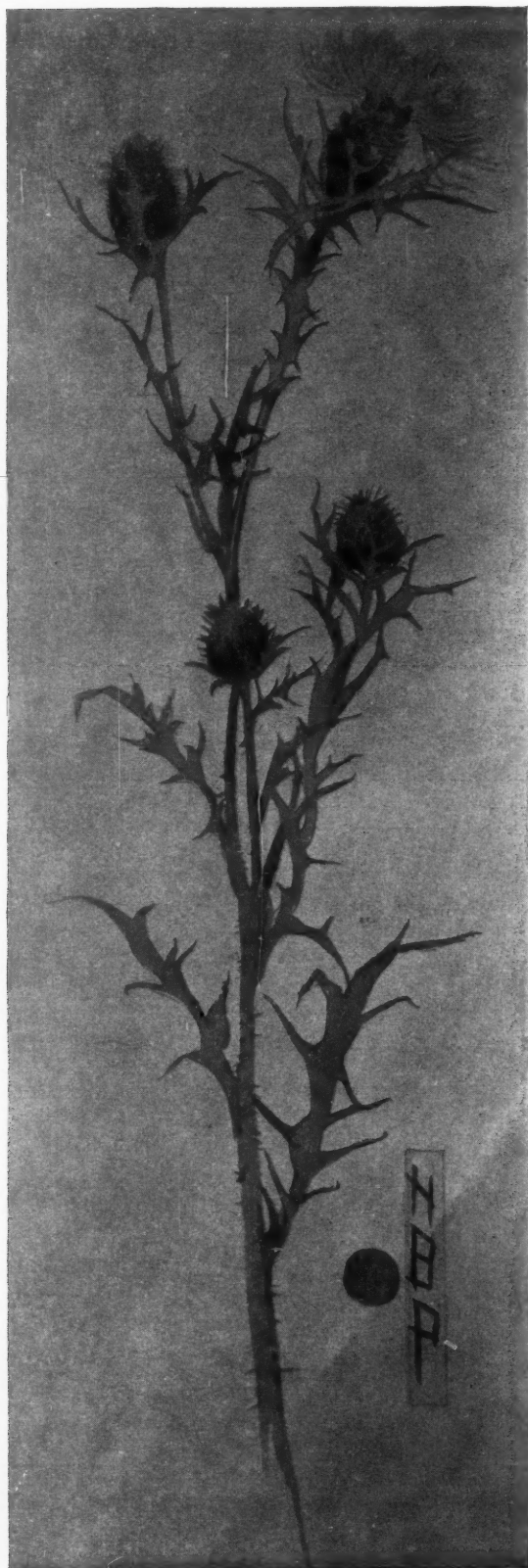


PLATE DESIGNS—MRS. F. H. HANNEMAN

Plate design in roses.—All bands in gold. If desired the inner and outer band can be Roman gold and the center one and drop bands of green gold. Space between the two outer bands dusted with two parts green glaze and one part Celadon Green. Roses in Rose with a little Ruby Purple in the centers. Leaves in Apple Green, Yellow Green, Shading Green, Brown Green. The background in shadowy effect with Ivory. A little Violet, Apple Green and Copenhagen Blue. Stems in Brown Green.

Plate design in forget-me-nots.—All dark bands in Roman gold. Conventional leaf forms in Green gold. Conventional flower in blue enamel with yellow center, and the two leaves in green enamel. Flowers in Baby Blue, Deep Blue Green and Banding Blue. Leaves Apple Green, Yellow Green, Brown Green and Violet for shadows. Background in this band in Ivory, with touches of Apple Green, Yellow Brown and Violet in the shadows. Space between the two inner bands a light wash of Baby Blue.



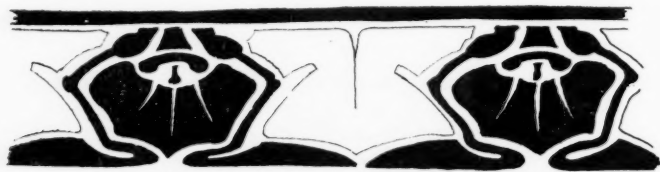
THISTLE AND POPPY—HENRIETTA B. PAIST

Left design—Soft Grey background; foliage, Grey Green shaded with stronger green; flowers, Lavender shaded with Purple.  
 Right design—Flower, Lavender; seed pod and foliage, soft Grey Green; stamens, Yellow and Black;  
 Background, dull Yellow or Lavender Grey.

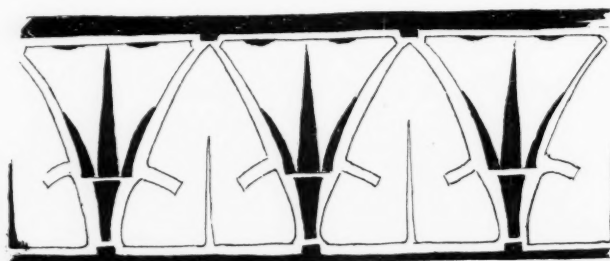
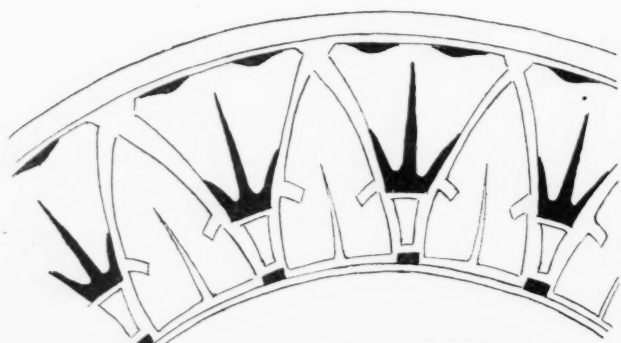




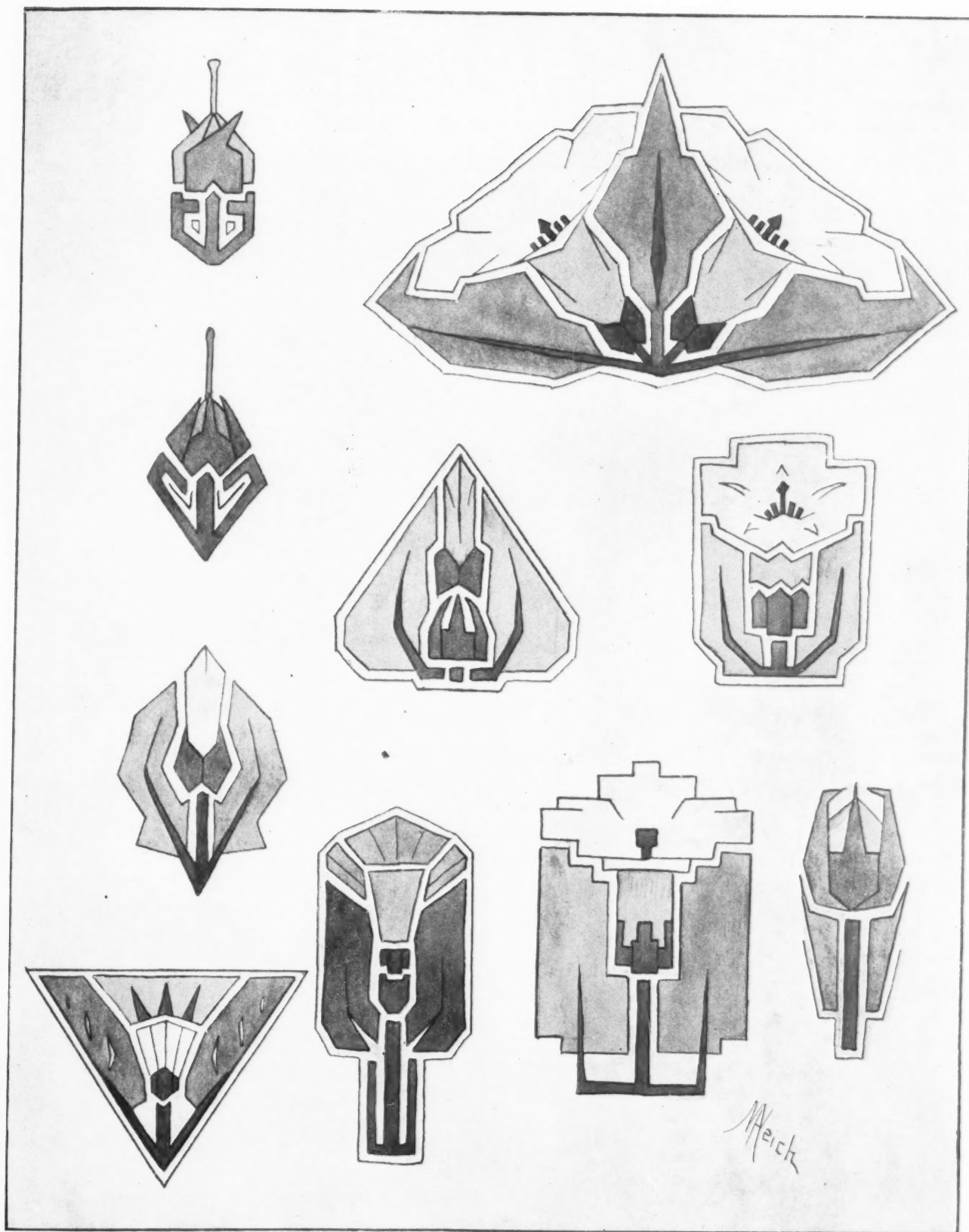
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No. 1.



BORDER DESIGNS, MORNING GLORY MOTIF—MADGE L. GIBBONS



MOTIFS FROM THE HEDGE BINDWEED—M. A. YEICH

## DESIGN—THE ORDERLY ARRANGEMENT OF AN IDEA

(Continued from page 1)

fundamental to the Great Design—to know that we are working constructively and that the best thought of the world is recognizing these principles as the solution of all human problems? We are no longer penned off by a high board fence; we may be specialists, but the fences are down, and the whole panorama lies before us. Ignoring principles brings complications, conformity to principles simplifies all problems and establishes order. Design is "the orderly arrangement of an idea": we all have ideas; the lesson is obvious.



## STUDIO NOTE

Walter K. Titze, designer and occasional contributor to these columns, has returned from service at Camp Pike, Ark., and again taken up his work at 210 Fuller Ave., St. Paul, Minn.

## CATALPA (Page 15)

Arthur L. Beverly

THIS flower would adapt itself to an all-over pattern on a large piece or the flower and interesting buds would work up as charming borders and drop repeats for small pieces. It is interesting to work up the design in rich abstract color schemes, using a light value of color for the flower clusters.

A somewhat realistic treatment: Oil surface and pad. When dry, dust with five parts Pearl Grey, one Lemon Yellow, one Apple Green.

Second fire: Make a careful drawing, outline flowers with Grey for Flesh and Apple Green. Leaves, two values, one part Shading Green, two Yellow Brown, one-half Violet. Centers of flowers touch of Red Violet and spots of Albert Yellow.

Third fire: Strengthen leaves. Stems and veins in Yellow Green and Yellow Brown.



## ROUND TEA TILE—ELEANOR STEWART

Outlines black. Baskets black and grey. Circular form grey. Leaves are grey green and brown green. Lightest flowers are soft purple and purple pink. Second shape soft

yellow. Larger flower deeper shade of yellow. Bands and squares are black and grey. Repeat colors of border in center. The tile may be tinted with warm grey.





CATALPA—A. L. BEVERLY

(Treatment page 14)

## BEGINNERS' CORNER

JESSIE M BARD - - - - - EDITOR

Williamsport, Pa.

## PLATE BY IDA C. FAILING

**O**IL the dark spaces in flowers and dust with Bright Green. Oil grey bands and leaves very lightly, and dust with Florentine Green. Oil grey tone in flowers and dust with Glaze for Blue. The dark bands are Green Gold.



## ANSWERS TO CORRESPONDENTS

T. H.—I am seeking information in regard to painting unfired glass with oil paints. My difficulty is in getting an even tint in the background.

Answer—Try adding a little Gum Arabic or any clear varnish to the paint and paint with a very light touch, bearing down as little as possible with the brush, also working back the color as little as possible, and when necessary to do it, use as light a touch as possible.

A. E. F.—I wish to ask a few questions in regard to a design in February, 1917, *Keramic Studio*, page 163, by Dorothea O'Hara: 1. Can that set be done in flat colors and give a pleasant effect? 2. Will you please tell me what colors to use in place of the enamels? 3. Please tell me what the set would be worth—there are three pieces, tray, pitcher and tumbler.

Answer—Yes, it could be done in flat colors, dusted on. 2. Leaves, Florentine Green. Flowers, Glaze for Blue. Centers painted with Albert Yellow and a little Yellow Brown. Shirt, Cameo, scallop painted with Albert Yellow. Boy's shirt in Dove Grey. Hair and shoes, etc., are Coffee Brown three parts, Dark Brown one-half part. Large flowers, one part Cameo and one Peach Blossom. Faces and hands are painted with a thin wash of Cameo and a little Dark Grey.

C. H.—When filling orders in oil or china painting, what is a reasonable price to charge by the hour?

Answer—Impossible to give answers to questions of this kind, as the price does not depend on the nature of the work or the time spent on it, but on the quality of the finished work, on the talent shown in the finished product. A very talented artist may do a very



PUNCH CUP IN GLASS

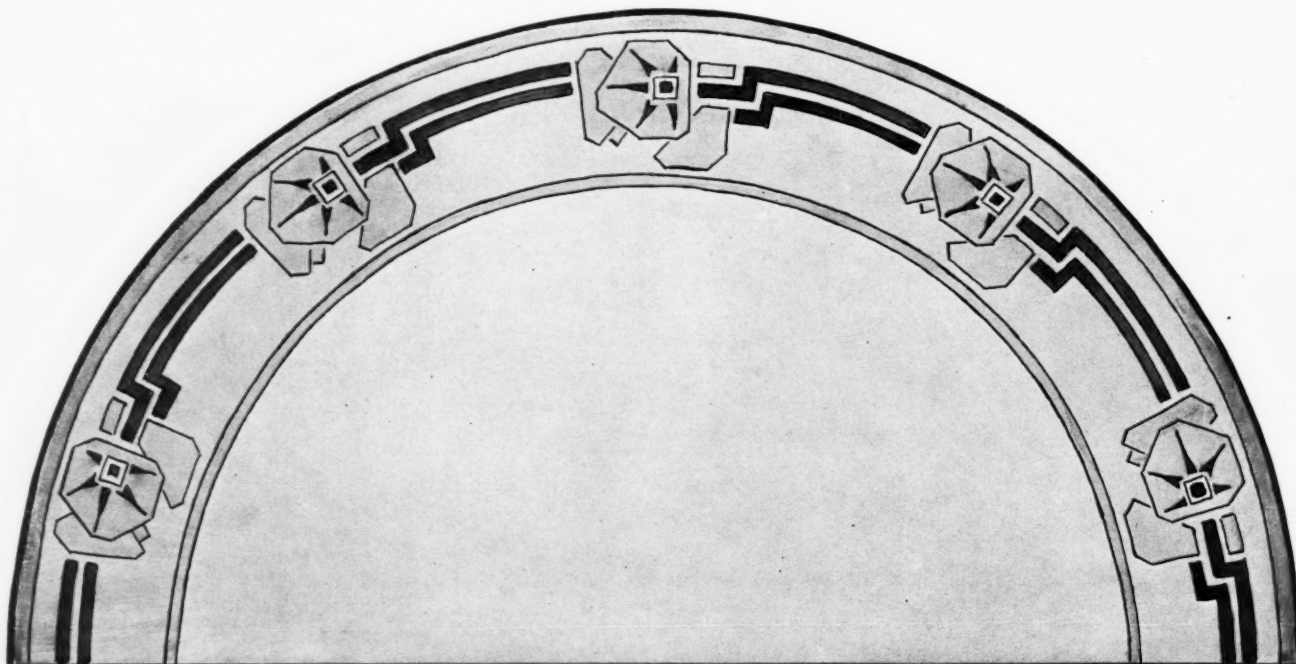
fine piece of work in a short time and charge a big price for it, while another less talented may spend much time on what will prove to be inferior work. So it is impossible to say what painting of any kind is worth by the hour. Your finished work is worth what you can get for it.

M. E. M.—Please give me all the points possible on raised gold work as I find it hard to work up.

Answer—Use the powdered Paste for Raised Gold, put a little on a piece of ground glass, add a drop of Fat Oil of Turpentine, not enough to hold the paste together, but just enough to darken it a little. Rub it thoroughly with a horn or bone knife, breathe on it a few times just as when taking a natural breath, only a little harder, then rub it well again and breathe again, repeating this three or four times, then add enough thin and fresh Garden Lavender Oil to make it the right consistency for working.

To test the Lavender Oil shake the bottle and if the bubbles do not break at once, it is too oily and will cause the paste to flatten out. Not enough breathing will also cause it to flatten.

Do not rub it more than necessary after adding the lavender as this will also flatten it out.



DESIGN FOR PLATE—IDA C. FAILING



## DESIGN FOR LITTLE THINGS (Page 3)

Lola A. St. John

No. 1—Hanging flower vase, Sedji ware, in dark blue, dark green and pink enamels with yellow ring around center of flowers. Centers light greyish cream.

No. 2—Border of peppers in bright red and green on cream ground.

Nos. 3, 4 and 8—Corners for desk pad and design for sides of square ink well and ends of pen tray, outline in black. Central flower, pinkish lavender with darker tone for center. Flowers on either side bright blue with deep bluish purple flowers. Lower flowers, outside bright yellow and two values of auburn brown shaded yellow in center. Leaves and dark spots brownish green.

No. 5—Nut bowl. Outline and feet in auburn brown, background light yellow brown, design in Florentine green or medium tone of brown.

Nos. 6 and 7—Satsuma tea caddy, dark blue bands, black outlines. Pinkish lavender, bright yellow, reddish brown and brownish green enamels.

No. 9—Pink and green with gold bands and feet, background cream.

No. 10—Satsuma nut bowl in pink, lemon yellow, bright yellow, mahogany red, bright blue and dull green enamels.

No. 11—Yellow and brown or light lavender, yellow and green.

No. 12—Mustard jar, red and yellow peppers with two values of green on cream or warm grey ground. Background green gold.

No. 13—Satsuma rose jar. Dark bands and flower-pot dark blue enamel. Leaves, stems, buds in border and lighter band below, medium shade of green enamel. Flowers either rose or yellow enamel with deep yellow brown in centers.

No. 14—Ramekin in ivory white ware. Band at top and vertical bands equal parts of Banding Blue and Royal Blue, flowers rather thin wash of Blood Red. Centers, yellow. Leaves and stems Olive Green.

Nos. 15 and 16—Two tones of yellow, bright blue and green.

## TEASET, BIRD UNIT (Supplement)

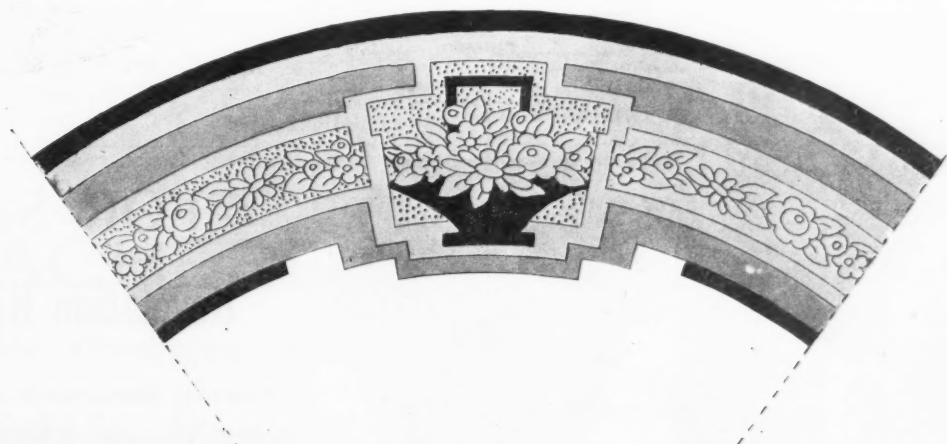
Henrietta Barclay Paist

THE shape shown is of white china and the design may be carried out on the white surface in the enamels with good effect. If a tinted ground is preferred, "Satsuma," "Neutral Yellow" or a warm grey is suggested. For the enamels, O'Hara's "Rhodian Red" or Cherry's "Orange Red" will do for the red color, "New Green" (of the O'Hara palette) or "Grass Green" from the Cherry palette for the green. These with black complete the enamels. If the white china be left, the panel areas will be tinted with the Satsuma colors; if the whole surface is tinted the panels are tinted one value darker in the second fire. The design is outlined for the first fire and strengthened where necessary for the final fire. If the shape shown is used one firing for the enamels only can be given, as it is a hard glaze china. If a soft glaze shape be chosen repeated fires can be given the enamels. This little unit will be found adaptable to other things, and can be carried out in other color schemes.

## ANOTHER TREATMENT

Outline the design with mineral black (water mixture) and when thoroughly dry, tint the entire surface with a soft neutral-yellow (Satsuma color), and after cleaning the handles and bands, paint with black and the touch of red as shown ("Pompadour" red, yellow red, or the most brilliant red in your palette.)

For the second fire, oil and dust the deeper background spaces with the same color used for first tint. Then if the shapes are of hard china, oil and dust the areas of the design units, oiling and dusting for each color separately. The handles and bands may be dusted or painted as one prefers. If a small brush is used for dusting and the dry color carefully cleaned away all of the colors can be done for one firing but each color must be dusted and cleaned separately before oiling for the other color. It would be best to begin with black and after the rest of the surface is thoroughly clean, oil and dust the red—and the green last.



SECTION OF SERVICE PLATE—MRS. F. H. HANNEMAN

CONVENTIONAL design for service plate—Edge, geometric bands and the basket in the square figure Roman gold. Dark background in the square, Blue enamel. Space between the two bands, dusted with grey green. Flowers,

two shades pink enamel. Leaves in green enamel. Dots in gold. First fire—outline the design, and put in the gold.

Second Fire—Dust in the green, flow in the enamels, and touch the gold.



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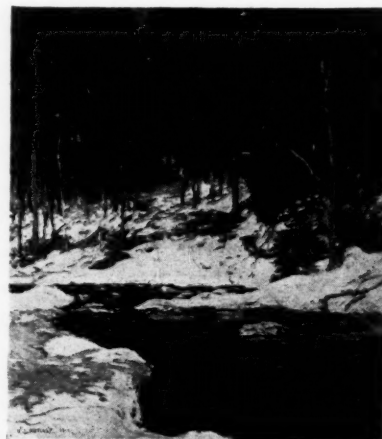
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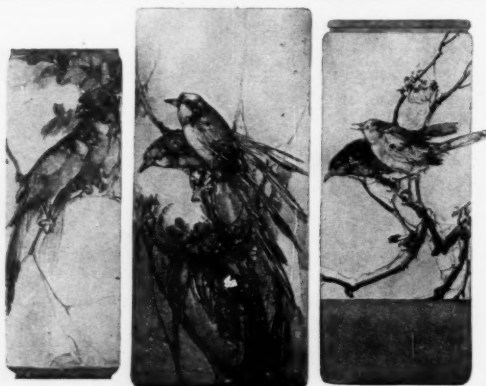
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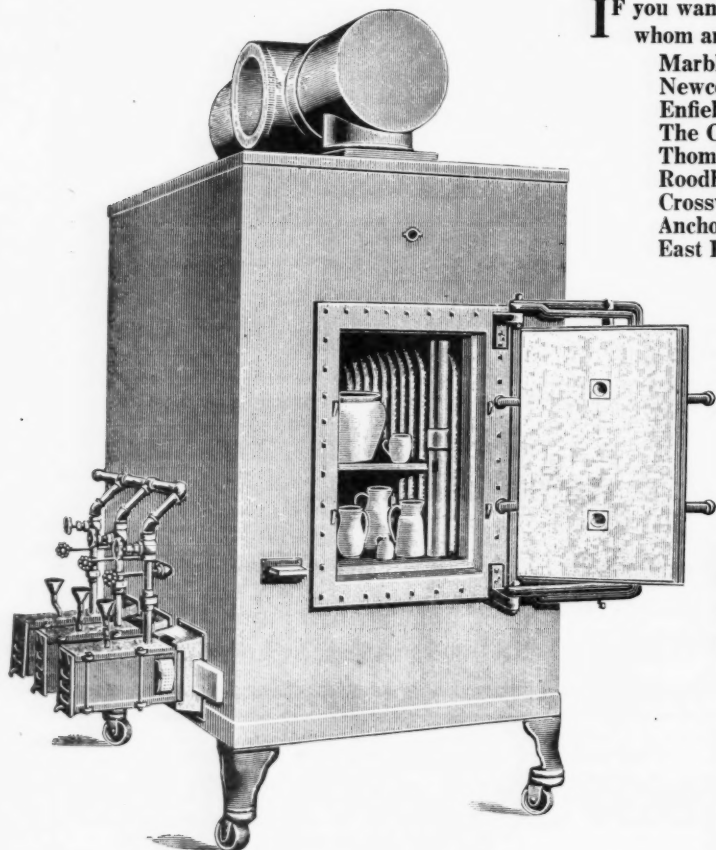
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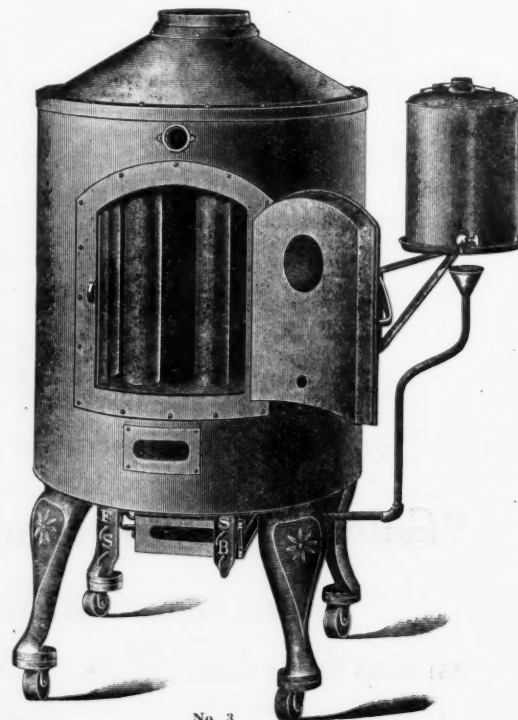
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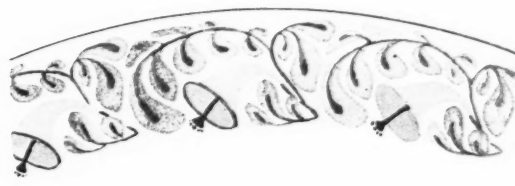
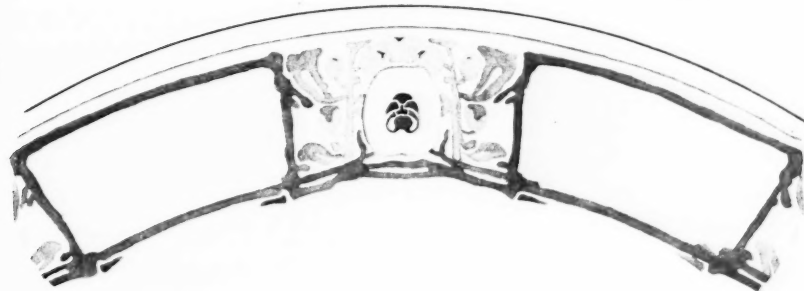
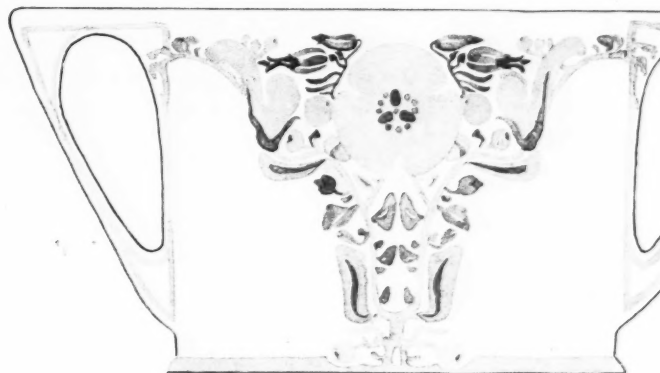
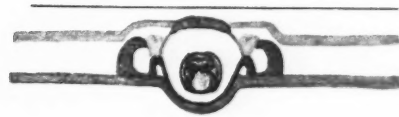
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**The winners will be announced in the  
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DECORATIVE MOTIFS—VERA STONE

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